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SUMMARIES OF PERIODICALS.

ARCHÄOLOGISCHE ZEITUNG. 1885. **No. 3.**—1. FR. MARX, *A new Ares-myth.* By comparison of a cista from Palestrina (*Mon. dell' Inst.* ix. tav. LVIII; *Annali*, 1873, p. 221 seqq.) with two Etruscan mirrors (Gerhard, *Etr. Spiegel* II. taf. CLXVI and III. 2, taf. CCLVII, B), it is shown that a myth existed which made Ares the son of Athena and a mortal. According to one version (that of the mirrors) she gave birth to triplets (hence Tritogeneia?), according to another to Ares alone. To make him immortal she anointed him with ambrosia, and dipped him in the water of the Styx, which was brought in a large vase. This bath is represented on the monuments discussed. The analogy of the myth of Achilles is evident.—2. P. J. MEIER, *Contributions to the List of Greek Vases with Artists' Signatures* (pls. 10, 11). Cf. *Arch. Ztg.* 1884, p. 237. To the vases with the inscription *Λέαγρος χαλός* (Klein, *Meistersignaturen*, p. 57) is added (9 b) one from Orvieto, in the collection Bourguignon at Naples (pl. 10). A naked satyr is represented in red upon a black ground. We read the inscriptions, *Ἀθηνόδοτος χαλός*, *Λέαγρος χαλός*, and a third *χαλός*. The work is ascribed to Euphronios (Klein, p. 59), as is also vase No. 515 of the Munich collection (pl. 11), which is ornamented with scenes from the palaestra, in red upon a black ground. This vase bears the inscription *ὁ παῖς χαλός* twice, *Ναίχι χαλός* once. The letters on both these vases are, of course, of the Attic alphabet.—3. F. WINTER, *Vases with Outline Drawings* (pl. 12). On plate 12 are published the paintings from (1) a vase in Bonn, (2) a vase in the British Museum, formerly No. 392 of the Hamilton collection, (3) a marble stele in Berlin (Conze, *Verzeichniss der antiken Sculpturen*, 734). As cuts in the text, three heads are published from vases in the British Museum. By comparison of these drawings and others which are mentioned, it is shown that the transition from the vases with black figures to those with red figures was effected in part by an intermediate stage in which drawings were made in outline. These drawings were mostly mere heads, and are found mainly upon shallow dishes (as well as upon white lekythoi). The passage in Pliny (N. H. xxxv. 56) about Kimon of Kleonai is discussed.—4. W. M. RAMSAY, *Bas-relief of Ibriz* (pl. 13). A more accurate publication and description is given of a bas-relief at Ibriz in the Taurus mountains, already published in Ritter's *Kleinasien*, vol. I.

pl. 3; and in Davis' *Life in Asiatic Turkey*, p. 252. The relief is of the class commonly called Hittite. It represents a priest worshipping the god of nature. Beside the figures are hieroglyphs.—5. K. WERNICKE, *Life of a Child in representations on sarcophagi* (pl. 14). Reliefs from two sarcophagi in the Louvre are published (Fröhner No. 397 = Museo Campana No. 324, and the sarcophagus of M. Cornelius Statius). With these seventeen other reliefs are compared, and the development of the scenes depicted upon them is explained.—6. A. FURTWÄNGLER, *Prometheus*. An intaglio upon a scarabæus in Odessa represents Hephaistos chaining Prometheus to the rock. This is published as a vignette heading the text. Its relation to other representations of Prometheus bound is discussed.—7. MISCELLANIES. K. WERNICKE, *The Childhood of Zeus*. Cuts are given of the ends of a sarcophagus in the Uffizi (Dütschke, III. 377). The reliefs are said to represent the childhood of Zeus, and this interpretation is supported by mention of other similar representations.—A. MICHAELIS, *Theseus or Jason?* In opposition to Purgold (*Bullettino*, 1879, p. 76; *Arch. Ztg.* 1883, p. 163), Robert (*Arch. Ztg.* 1883, p. 261), and Lehnerdt (*Arch. Ztg.* 1884, p. 117), Michaelis maintains that he was right (*Arch. Ztg.* 1877, p. 75), in explaining the painting of a vase in St. Petersburg (No. 2012; *Antiq. du Bosph. Cimm.* pl. 63 a, 2) as Theseus contending with the Marathonian bull in presence of Medeia.—8. REPORTS. *Acquisitions of the British Museum in the year 1884.* H. N. FOWLER.

BULLETTINO DI ARCHEOLOGIA CRISTIANA. Rome, 1884–5. Nos. 2, 3.—G. B. DE ROSSI, *Recent Explorations on the lower level of the cemetery of Priscilla*. In 1880 (*Bull.* pp. 5–54) the writer demonstrated that the principal crypts of the cemetery were, to all appearance, on two levels; the more ancient, on the upper one, the more recent (contemp. w. Diocletian), on the lower. The lower story, in which the excavations were made last winter, is constructed, with extraordinary regularity, of a network of many parallel galleries intersecting, at right angles, a very long central ambulacrum which is sustained at regular intervals by a series of arches. Boldetti visited this part of the cemetery, and published fifteen inscriptions found there. De Rossi publishes 21, which he considers earlier than the iv century. A comparative study of the inscriptions of the upper story, belonging to the earliest period of Christianity in Rome, and those of the lower story, will yield most important chronological results. A fragment found completes the following important funeral epitaph of Agape, anterior to the iv century: *Dixit et hoc Pater omnipotens cum (pelleret Adam) | De terra sumptus terrae traderis hu(mandus). | Sic nobis sita filia e(s)t Agape Christ(umque secuta?) | Bis denos septemque annos eme(n)sa (resurget): | Haec illi per Christum fuerat sic (plena*

senectus).—*Eucharis est mater, Pius et pater est (mī)*. | *Vos precor o fratres, orare huc quando veni(tis)* | *Et precibus totis Patrem Natumque rogatis,* | *Sit vestrae mentis Agapae carae meminisse,* | *Ut Deus omnipotens Agapen in saecula servet.* A chapter is devoted to the use of the name Petrus in the early inscriptions of this catacomb.—*Fragment of a glass adorned with biblical scenes in intaglio* (pl. v-vi). This was found in 1884 on the Esquiline (Cf. Lanciani, in *Not. d. Scavi*, 1884, p. 220; and *Bull. Arch. Com.* 1884, p. 272). The subjects appear to be (1) the sacrifice of Isaac, (2) Daniel between the lions, (3) the Israelites guided by the cloud. This rare kind of work in glass has been lately several times illustrated (De Rossi, *Bull.* 1868, p. 36; 1873, 141; 1874, 153; 1876, 1; 1878, 147. H. de Villefosse, *Rev. Arch.* 1874, pp. 281-289. Especially the dissertation by Padre L. Bruzza, *Bull. Arch. Com.* 1882, pp. 180-190).—*Christian Sepulchral inscriptions recently discovered in Capua* (pl. iv). Of interest is the following epitaph: (*h*)ic requiescit Suessa c(larissimae) m(emoriae) f(emina) (i)n somno pacis cum (si)gno fidei quae vixit ann(os) (plus) m(inus) LXXVII d(e)posita die XVII Kal The formula “*cum signo fidei*” is unique.—*The bishop Augustine and his mother Felicita, martyrs under Decius, and their records and monuments in Capua.* This paper deals mainly with the interesting mosaics of the apse and cupola of the church of S. Prisco at Capua, which were destroyed in 1766, but of which some drawings remain (Monaco, *Sanctuarium Capuanum*, 1630, p. 1321; Granata, *St. d. Chiesa di Capua*, II. p. 67; and esp. Garrucci, *St. dell' Arte Crist.*, tav. 256, 257). The personages portrayed in them, De Rossi shows to have been, not, as Garrucci thought, victims of the Vandal persecution in the v century, but early martyrs venerated by the Church in Capua, whose bodies doubtless rested in the cemetery of S. Prisco, and who were honored in the basilica erected afterwards on the site. The writer considers that the characteristics of the mosaic agree better with the v than with the vi century.

A. L. F., JR.

BULLETTINO DELLA COMMISSIONE ARCHEOLOGICA COMUNALE DI ROMA. 1885. No. 2, Apr.-June.—W. HENZEN, *An inscription found near Monte Testaccio* (pl. vi). Erected by a *collegium salutare* of persons belonging to the imperial household and living in the *predi Galbani*, which appear to have been imperial property.—G. B. DE ROSSI, *Fragment of a glass adorned with biblical scenes in intaglio* (pl. VII. VIII). See, above, the analysis of *Bull. di Arch. Crist.*—D. GNOLI, *On some unknown or little-known topographical plans of Rome* (pls. ix-xv). The writer is forming in the National Library a collection of plans of Rome, which already amount to over 150. He here publishes some of the earliest and rarest: that by Leon Battista Alberti, the first printed plan

(1490); that of Münter's *Cosmografia Universale*; and finally a part of the great plan made under Paul V, and forming an album of 48 sheets.—C. L. VISCONTI, *A plan of Rome in the XIV century published by M. Eugène Müntz* (pl. XVI). See analysis of M. Müntz's article, *JOURNAL*, I. p. 473. The writer identifies a number of buildings on this plan.

No. 3, July-Sept.—L. BORSARI, *Topographical observations on the IX Region, CIRCUS FLAMINIUS* (pl. XVII). The writer seeks to demonstrate that the IX region as understood by present authorities is too much confined, and that, "besides extending itself further to the N., i. e. up to the Piazza del Popolo, it must also have reached out on the right, thus finding certain and natural limits in the slopes of the Pincian hill, as it had on the South in those of the Capitoline and Quirinal.—R. LANCIANI, *Supplement to the VI volume of the Corpus Inscriptionum Latinarum*.—G. GATTI, *A fragment of inscription containing the Lex horreorum* (pl. XVIII). Only the right half of this important monument remains: the writer attributes it to the Emp. Hadrian, and reads it as follows, with a tentative restoration:

*in · h*ORREIS | *imp · hadriani · c*ÆSARIS · AVG · LOC |
*cellae · frumentar · et · uin*AR · ARMARIA · ET · LOCA |
*cum · operis · cella*RAR · EX · HAC · DIE · ET · EX · | *idib ·*
dec · primis · LEX HORREORVM

quisquis in his horreis conductum habet cellam armarium aliudve · QUID ·
ANTE · IDVS · DEC · PENSIONE · SOLVTA · RENVTIET · QVI · NON · | renuntiauerit
et cum horreario de renouanda locatione pro inSEQUENTE · ANNO · NON ·
TRANSEGERIT · TANTI · HABEBIT · QVANTI · EIVS · GENER · | res eo anno in his
horreis locari solent si modo alii locatum non · ERIT · *QVISQVIS · IN · HIS ·*
HORREIS · CONDVTVM · HABET · ELOCANDI · ET · | utendum dandi ius non
habebit si elocauerit uel utendum dederit ei custodia · NON · PRAESTABI-
TVR *QVAE · IN · HIS · HORREIS · INVECTA · INLATA | importata fuerint hor-*
reario pignori erunt pro pensionibus de quibvs · SATIS · EI · fact · non · fue-
RIT · *QVISQVIS · IN · HIS · HORREIS · CONDVTVM · HABET · ET · SVA | impen-*
sa refecer · ornaver · tollendi quod adiecit ius non habebit nisi ei data
FVER · VENIA *quisqvis · IN · HIS · HORREIS · CONDVT · HABET · PENSIONE ·*
SOLVTA · CHIROGR · | horrearii sibi dari curet et res inlatas efferat si post
impletum conductionis annum · HORREVM · SVASq · res · RELIQUER · ET · CVS-
TODI · NON · ADSIGNAVER · HORREARIVS · SINE · CVLPA · ERIT ·

This is an important document for an acquaintance with the system of public granaries in imperial times.—R. BUTI, *On some Subterraneans discovered in the Gardens of Sallust* (pl. XIX-XXI).

A. L. F., JR.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. Athens and Paris, 1885. **May-Nov.**—G. COUSIN and F. DURRBACH, *Inscriptions from Nemea*. Noteworthy, among the inscriptions found, are documents showing (1) the survival, in the III century B. C., of the ancient Argive tribes Hylleis, Dymanes, Pamphyloi, and Hynathioi; (2) the existence of a popular assembly called *haliaia* in a Dorian state; (3) the Doric form of the acc. plur. (τῶνς ἐνβάτανς) now become familiar through the code of Gortyna.—B. HAUSSOULLER, *An inscription from Thebes*. A list of farmers of public and temple lands.—E. POTTIER, *Excavations in the Akropolis of Myrina conducted by M. A. Veyries*. I. *Dancing satyr carrying the infant Dionysos* (pls. x, XIII). During his short administration of the excavations at Myrina, broken off by his early death at Smyrna in December 1882, V. had the satisfaction of unearthing a series of remarkable terracottas. The style of the group reproduced greatly resembles that of the little bronze satyr recently found at Pergamon, and now in Berlin. It appears, indeed, to be itself a retouched moulding from a bronze, very probably a Pergamene original of the same III century.—E. EGGER, *Inscription from the island of Leuke*. The first found in the island.—S. REINACH, *Servius Cornelius Lentulus, praetor pro consule at Delos*. Historical elucidation of an inscription of 169 B. C.—P. FOUCART, *Inscriptions from Asia Minor*.—P. FOUCART, *Inscriptions from Boiotia*.—G. RADET and P. PARIS, *Two new provincial governors*.—CH. DIEHL and G. COUSIN, *Senatus consultum from Lagina, of 81 B. C.* Found on stones from the wall of the temple of Hekate: a decree rendered in behalf and at request of Stratonikeia, in Karia, and preceded by a letter from L. Cornelius Sulla to that city. It is full of the Latinisms common in the Greek versions of such decrees, which are official translations made at Rome, according to the probable conjecture of Foucart and Mommsen.—M. HOLLEAUX, *Excavation of the Temple of Apollon Ptoos*. First report of discoveries at Akraiphia in Boiotia: sufficient remains of the temple for theoretical restoration; a marble statue much resembling the Apollon of Tenea at Munich; sundry other fragments of archaic sculpture; twenty-three inscriptions, of which twelve in the Boiotian dialect; broken vases and terracottas in large numbers.—REVIEWS: Haussouiller's *Municipal life of Attica*, and Dubois' *Aitolian and Achaian leagues*.

Dec.—E. POTTIER and S. REINACH, *Excavations in the necropolis of Myrina: elephant trampling a Gaul* (pl. XI). Of mediocre execution, but of interest as possibly the only antique terracotta that commemorates an historical event; unless we except a naked Gaul with sword and shield found at Myrina itself. War-elephants played a decisive part in the victories of the kings of Syria and Pergamon over the Gaul in the III and II centuries B. C. This little elephant, then, is to be classed with so

famous works, of similar origin and intention, as the Apollon of the Belvedere, the dying Gaul of the Capitol, and the altar-frieze of Pergamon.—J. MARTHA, *Inscriptions from Naxos*. Two very ancient ones in *boustrophedon* writing.—M. CLERC, *Excavations at the Heraion in Samos*. Part of the great temple, some remains of a primitive sanctuary underneath its foundations, and some remains of a small structure near by, were laid bare. From the soil under the pavement of the large temple was extracted a broken bas-relief of tufa that must have belonged to the old temple of Hera; the subject is a man with a sword. Three vase-handles in the form of griffons' heads proved the most interesting among the bronzes unearthed.—F. DURRBACH, *Inscriptions from the Peloponnesos*.—M. HOLLEAUX, *Excavations about the temple of Apollon Ptoos*. The work was resumed in October 1885 by the cutting of trenches below the sanctuary, which stood on a hill; this resulted in the discovery of numerous marbles and bronzes of early style representing both men and beasts, besides vases and inscriptions.—REVIEWS: Hauvette-Besnault, *The Athenian strategoi*.

ALFRED EMERSON.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1885. No. 1.—P. KABBADIAS, *Inscriptions from Epidauros*. The first of these inscriptions (No. 80) is a continuation of the one published in 1883 (*Εφ. Ἀρχ.* p. 197–228). It contains a list of 23 cures effected by the Epidaurian Asklepios, 15 having been performed upon men, and 8 upon women. No. 81 was on the base of a statue of Lykortas son of Theoridas set up by the city of the Lakedaimonians. No. 82 was on the base of a statue of *Tiberius Claudius Nero, Consul*, set up by the city of the Epidaurians. No. 83, also on the base of a statue, states that Archo daughter of Astylaidas consecrated to Apollon and Asklepios a statue of her mother Echekrateia daughter of Damokles.—CHR. D. TSOUNTAS, *Prehistoric Graves in Greece*. The author attempts to prove that the circular tombs (*θολωπὶ τάφοι*), formerly called treasuries, are a survival of the original form of the Greek dwelling. To this end comparisons are drawn with the tombs found in Scandinavia and elsewhere in Northern Europe, and with the tombs of Hektor and Patroklos described in the *Iliad*. The *θόλος* mentioned in the *Odyssey* (x. 442, 459, 466) as connected with the palace of Odysseus is also cited. By means of an examination of the covering of earth under which the graves in the Akropolis of Mykenai were found, it is shown that these graves were originally covered by a tomb. The circular double wall, which Schliemann has called the wall of the *agora*, is maintained to be the *krepidoma* of this tomb. The article closes with a short discussion on the position of the bodies in the graves, and on cre-

mation.—P. KABBADIAS, *Sculptures from the Excavations at Epidauros* (pls. 1, 2; figures 1–12). I. *Sculptures from the pediments of the temple of Asklepios*. 1. *Torso of a nude warrior* (fig. 1). This appears to be a part of the Amazonomachia from the western pediment of the temple (cf. 'Εφ. 'Αρχ. 1884, p. 50 sqq.). 2. *Head of an amazon* (fig. 2). Found in a wall between the *tholos* of Polykleitos and the temple of Asklepios, at the beginning of the excavations (cf. 'Αθήναιον I. p. 549, No. 2; and 'Εφ. 'Αρχ. 1884, p. 57, No. 12). Referred to the same group as the torso. II. *Akroteria from the temple of Asklepios*. Three small statues of Nike. One (figs. 3, 3a) is nearly entire. It lacks the right hand, the left arm nearly from the shoulder, and the right foot. The shoulders and neck have holes for the fastening of the wings, which were probably of bronze. The figure is clothed with the *σχιστός χιτών*, leaving the right leg bare. The garment is fastened only on the left shoulder, so that the right arm and breast are exposed. The goddess is represented at the moment when she alights upon the earth. The other two figures are somewhat less well preserved, both heads being gone, as well as the arms. Fig. 4 is of the same size as fig. 3, and differs from it only in having the left leg advanced, instead of the right leg as in fig. 3. The third figure (fig. 5) is somewhat larger than the other two, and is therefore supposed to have occupied the place over the middle of the pediment. A head (fig. 5a) has been found, the dimensions and workmanship of which make it probable that it belonged to this last figure. These statues must have stood upon the temple of Asklepios, as the temple of Artemis, to which they might otherwise be ascribed, appears to have had no sculptural adornment. The figures appear to belong to the fourth century B. C. III. *Copy of the chryselephantine statue in the temple* (cf. Paus. II. 27, 2). Asklepios seated upon a throne, sculptured in very high relief upon a block of marble (fig. 6). This block was apparently once placed upon a base, and also fastened to a wall behind. IV. *Three statues of Asklepios standing* (figs. 7–9). These were probably votive offerings. The two smaller ones are of good workmanship, though late, and are ascribed to the age of the Antonines. The third is of inferior workmanship. V. *Two statues of youths* (figs. 10, 11). One of these lacks both legs below the knee, the right arm below the elbow, and almost the whole of the left arm. The head and face are badly mutilated. The other figure lacks the head, both arms, and both legs from the knee downward. The workmanship is said to be good. VI. *Hekate Trimorphos* (figs. 12, 12a). Three figures stand around a column which has a deep hole in it to receive a votive offering. The base on which the figures stand bears the inscription, 'Αρτέμιδι 'Εκάτη ἐπὶ χρόῳ Φάβουλλος. Two of the figures are alike, each holding an apple (?) to her breast with one hand, while the other hand

hangs down and touches the himation. The third figure lets both hands hang down, and holds in one a corner of her himation, in the other a *φιάλη* or similar object. The head of each figure is surmounted by a high *kalathos*.—CHR. D. TSOUNTAS, *Athenian Vase-makers* (pl. 3). Publication of a plaque, from the Akropolis, with black figures on a red ground and the inscription []ο Σκύθες ἔγραψεν. Also a *kylix*, found at Korinth but of Athenian manufacture, with red figures on a black ground and the inscription, Εὐεργίδες ἐ. Moreover, two inscriptions from fragments of pottery found on the Akropolis, Δῶρις ἐ and Ηι. ρον: ἐποίησε.

—MISCELLANIES. N. NOBOSADSKÉ, *A decree of proxeny from Argos*. The inscription is published.—I. PANTAZIDES, *Περὶ τοῦ Ὑπερτελέατου*. Hyper-teleatas as epithet of Apollon is derived from the name of a place, probably Ὑπερτέλεια. Paus. III. 22, 10; the reading ὑπερτελέατον is emended to ὑπερτελέατου (sc. Ἀπόλλωνος).—D. PHILIOS, *The theatre near Zea in the Peiraieus*. A correction of certain statements of M. Dragatses (*Εφ. Ἀρχ.* 1884, p. 196), concerning details of the construction of the theatre.—S. A. KOUMANOUDES, *A record of the Pyloroi of the Akropolis at Athens*. An inscription similar to those published C. I. A. III. 1284–1294. The date assigned is “Roman times after Christ.” The archon Chrysippos appears here for the first time.

No. 2.—P. KABBADIAS, *Inscriptions from Epidauros*. The first of these (No. 84) is a metrical inscription containing a paean to Apollon and Asklepios, with an introduction and an epilogue in hexameters: the paean is in Bacchiac or Ionic metre. The epilogue contains the genealogy of Asklepios, as follows: (1) Zeus, (2) Erato and Malos, (3) Kleopheme and Phlegyas, (3) Aigle (Koronis) and Apollon, (4) Asklepios. The poet, named Isyllos, was hitherto unknown. No. 85 was inscribed upon an altar. It reads, Ἀσκληπίωι Σωτήρι. No. 86 was on the base of a votive offering set up by Agrippa in honor of Asklepios. Both these inscriptions are of late date. No. 87 is a fragment of a list of cures like those formerly published (*Εφ. Ἀρχ.* 1883, p. 197, 1885, p. 1).—J. CH. DRAGATSES, *Antiquities of the Peiraieus*. In making a road near the eastern shore of the harbor of Zea, the workmen found remains of buildings. Near these buildings several inscriptions were found. 1. A stele set up by Euthydemos of Eleusis, with directions for sacrifices. The same stele bears three other short inscriptions of somewhat later date. 2. A fragment of a relief with the legend Ἐρμαῖος Διΐ Φ. λίφ. 3. A few fragmentary reliefs and inscriptions indicating that a temple of Asklepios was in this neighborhood. These are described only from memory, as they have disappeared (but cf. *Εφ. Ἀρχ.* 1884, p. 219). 4. In dredging the harbor of the Peiraieus there were found: *a*, a sepulchral relief representing a woman; *b*, a fragmentary urn with a relief representing a woman and

a bearded man; c, a quadrangular base with the inscription *Δημήτριος Κόκκου Ἀναφύστιος*; d, a fragmentary urn with a relief representing a woman (*Πεισιπράτεια*) and a man (*Θεοχάρης Σουνιεύς*); e, fragment of a stele with an epitaph.—B. I. LEONARDOS, *Inscriptions of Amphiarion* (cf. *Ἐφ. Ἀρχ.* 1884, p. 98–100, and 160, *Πρακτικά* 1884). i. This inscription contains directions for the priest of Amphiaros, and for those who wish to offer sacrifice or to sleep in the temple. ii. This is a decree of the Oropians conferring a statue upon Hiero of Aigeira. Mention is made of the Achaian League, the Romans, and the great games of Amphiaros. The date assigned is “Roman times before Christ.” iii. Dedication on the base of a statue set up by king Lysimachos. The artist was Sthennis, son of Herodoros, an Athenian. iv. There are here published, an inscription showing that the people of Oropos set up a statue of C. Cornelius Lentulus, by Herodoros, son of Sthennis, an Athenian; and a vote of proxeny for Philip, son of Alkimachos, a Macedonian. On the same stone were five other decrees of proxeny which are not published. v. A dedicatory inscription of a statue in honor of L. Cornelius Sulla Epaphroditus set up by the Oropians. The artist was Teisikrates son of Thoinias. The same stone bears a number of decrees of proxeny, which are not published. vi. The people of the Oropians dedicate to Amphiaros and Hygieia a statue of Metella Caecilia wife of L. Sulla Epaphroditus. vii. The people of the Oropians dedicate to Amphiaros (the statue of) Quintus Caepio Quinti f. Brutus. The artist is Thoinias, son of Teisikrates, a Sikyonian. On the same stone is a decree conferring proxeny upon Hermias, son of Nearchos, an Athenian. viii. Demokrite daughter of Theodoros dedicated to Amphiaros (statues of) her father Theodoros son of Archilochos, and her son Theodoros son of Demainetos. The artist is Dionysios son of Ariston. ix. The people of the Oropians dedicate to Amphiaros (the statue of) Appius Claudius Appii f. Pulcher. The artist is Agatharchos, son of Dionysios, a Boiotian.—TH. SOPHOULES, *Statuette from Sparta* (pl. 4). Publication of a marble statuette representing a youth. Nearly the whole of both legs and more than half of both arms are wanting. The nose is somewhat broken. The hair is long, and bound about the head with a *tænia*. The work is said to be a late copy of a bronze original. The original is assigned to the Peloponnesian school before Polykleitos, i. e. of the fifth century and before Ol. 85.—CHR. D. TSOUNTAS, *Earthen Utensil and Fragments of Pottery from Athens* (pl. 5). Publication (figs. 1, 1a) of a curious utensil with paintings on a white ground, described by F. Matz (Otto Jahn, *Europa*, p. 47 sq.). Also, publication of fragments of vases found on the Akropolis. Three fragments (fig. 2) are from a kylix which was adorned with a Gigantomachia in red figures on a black ground. Fig. 3 is a fragment

of a kylix with parts of two figures, perhaps Kassandra and Aias. Fig. 4 is a fragment of a vase ornamented with black figures upon a red ground. Perseus stands upon a base or step, holding in his left hand a bag which contains, according to the inscription, the Gorgon's head. Perseus has wings on his ankles. His head is wanting. Behind him sits an old man. Portions of other figures also are preserved.—N. NOVOSADSKE, *Inscription from Megara*. This inscription records the setting up of a statue by the senate and people to Vitellia daughter of Sabinus. A few corrections of the inscription published in the *Revue Archéologique* (1875, pp. 19–22) are added.—PLATE 6 represented a bronze Satyr from the collection of Johannes Demetrios.

No. 3.—CHR. D. TSOUNTAS, *Inscriptions from the Akropolis*. 1. A fragment of the report of the stewards of Athena and the other divinities, for the year of the archonship of Eukleides. This fragment seems to make it certain, that, 403 B. C., the stewards of the treasures of Athena were united in one board with the stewards of the other divinities. Only three names are here given, instead of the usual ten. 2. Two fragments of an inscription containing three decrees in honor of three officials, whose office is not determined. 3. A fragment of a decree in honor of a certain Alexander, whose influence with Ptolemy Euergetes had been of service to the Athenians. The probable date is between 250 and 243.—D. PHILIOS, *Inscriptions from Eleusis* (contin.). 23 (167). Inscription cut upon a pedestal. Papia Onesime dedicates to the goddesses (the statue of) her son Titus Flavius Ateimatos. 24 (168) and 25 (169) are also inscribed on pedestals. These (statues) are in honor of women, and dedicated to the goddesses. These women, as well as the T. Flavius of 23, had been initiated into the mysteries. 26 (178). Metrical inscription consisting of ten distichs inscribed upon the pedestal of a statue of the Hierophantis (Epidote) who initiated the emperors Antoninus and Commodus. The verses give a record of her family for six generations, beginning with Eisaios, teacher of Hadrian. 27 (120). Inscription upon a pedestal. The senate of the Areopagus and the senate of the six hundred set up a statue of C. Caecil-
 ius Casius. 28 (165). Inscribed upon the pedestal of a statue of Appia Annia Regilla Atilia Caucidia Tertulla, daughter of Appius, consul and pontifex, wife of Herodes of Marathon consul and exegetes (Herodes Atticus), set up by her husband.—B. I. LEONARDOS *Inscriptions of Amphiareion* (contin.). 10. The name Pythodoros inscribed upon a column. 11. Two letters, only, Π Ο. 12. Upon a marble slab are the names Ἀμφιτάρω[υ] Ἀμφιλόχο[υ] Ἐ[ρμου?]. 13. Upon a pedestal are two inscriptions: the dedication by the Oropians to Amphiaraios of (a statue of) Q. Fufius Calenus, and a decree of proxeny for Philleas son of Agasilaos an Athenian.—S. N. DRAGOMES, *Inscriptions from the Megarid*.

Five very fragmentary inscriptions, one from Eleutheraï, two from Megara, and two from Aigosthena.—S. A. KOUMANOUDES, *Attic Inscriptions*. The first of these, given in facsimile and in small text, is a sixth small fragment of the record of proceedings against the Hermokopidai (cf. C. I. A. 274–277 and Supplem. vol. iv. fasc. 1, p. 35; also Dittenberger, *Sylloge*, p. 72–77). The second is given only in facsimile, and consists entirely of numerals (cf. C. I. A. 545). The third, given in facsimile and small type, contains the first words of a decree. The next three inscriptions are upon three sides of one stone, the fourth side of which has been roughly broken off. They are given in facsimile and small type. The longest and oldest inscription is ascribed to the last part of the fourth century B. C. It contains an account of naval properties. It may be part of one of the naval inscriptions in C. I. A. vol. II. part II. This inscription is fragmentary, for the stone has been badly broken, and on one side cut and shaped for some other than its original use. The inscriptions on the two other inscribed sides are of late date (first or second century after Christ), and consist of proper names. Finally, an inscription is published in small type consisting only of the heading of a decree. The date is the archonship of Nikodemos (cf. C. I. A. II. 471).—D. PHILIOS, *Discoveries in Eleusis* (pls. 8, 9). The specimens of sculpture found at Eleusis have been few and unimportant. On the other hand, fragments of pottery have been found which give, in a nearly complete series, the various stages of ceramic decoration from the Mykenian period to that of the red-figured vases. Plate 9 gives (Nos. 5–9) five small vessels of peculiar shape, furnished with holes for hanging them up. These are probably censers. No. 10 of the same plate is a fragment of a vase formed and painted in imitation of sea shells. About the mouth is the inscription *Φιντίας έποίησεν* (cf. Klein, *Meistersignaturen*, p. 78). No. 11 is a fragment of a vase with black ground, adorned with an owl in relief, painted in imitation of nature. Nos. 12 and 12a are fragments of a gigantomachy painted in black (and purple) upon an orange ground. Nos. 1, 2 and 3 are thin plates of gold. The five pieces given as No. 3 are ornamented with bead and wire work in conventional patterns. The two larger plates (Nos. 1 and 2) are of repoussé work, and are very similar to one another. Both are adorned with stripes of conventional patterns, alternating with stripes which display animals in conflict with each other or with men. These plates were intended to be nailed upon wood. Nos. 1–3 of plate 8 reproduce fragments of a vase, upon the reddish ground of which are represented Amazons preparing for battle. The figures are black, only the nude parts being white. Violet-color is also sparingly employed. No. 4 of the same plate reproduces a fragment of a plaque. The style of decoration is archaic, and the work careless.

The figures are preserved from the waist up. Two females with high head-dresses stand opposite one another. The figures are black, though the nude parts are white, and some violet is used. The ground is orange.—**MISCELLANIES.** S. N. DRAGOUMES, *Observations upon a certain decree of the people* (*Ἀθήναιον* III (1875) p. 687; C. I. A. II. I. 578).—A: S. KOUMANOUES, *An Italic Dekalitron*. An ancient weight is published with the inscription *Δεκάλιτρον Ἰταλικόν*.—PLATE 7 represents fragments of Korinthian pottery with black figures. The article belonging to this plate is to follow in the next number of the *Ἐφ. Ἀρχ.* H. N. FOWLER.

GAZETTE ARCHÉOLOGIQUE. 1885. Nos. 7-8.—P. MONCEAUX, *Excavations and archæological researches at the Sanctuary of the Isthmian Games* (contin). The writer here notices the monuments outside the precincts of the sanctuary and in the sacred woods: the three sacred ways; the stadium on the S. side, some of whose marble steps still remain in place; the theatre on the W. side, forming a semi-circle with a diameter of 50 metres, of Roman construction; remains of temples in the sacred valley, of buildings of the city, and of aqueducts; the defensive wall. A careful examination of the vestiges of Nero's attempt to cut the Isthmus, shows that it was skilfully planned and energetically carried on for some months.—S. REINACH, *A ram-bearing youth* (pl. 25). This bronze statuette, found at Rimat, near Saïda (Tunisia) and belonging at present to the Bibl. Nationale, is of rude workmanship and must be attributed to the II or III century A. D. The writer is inclined to see in this and similar figures, not a mythological personage, but a mere shepherd.—E. LEFÈVRE-PONTALIS, *Stone crosses of the XI and XII centuries in the north of France* (pl. 26).—A. RAMÉ, *Explanation of the bas-relief of Souillac* (pl. 27). *The Legend of Theophilos*. This Romanesque church, one of the most remarkable of the southern group of churches with cupolas and pointed arches, is singular for its immense bas-relief placed on the inside of the façade. This composition has never been satisfactorily explained. M. Ramé pronounces it to represent four episodes of the Byzantine legend of Theophilos of Adama (Kilikia): when he sells himself to the devil; when the devil claims him; when he implores the assistance of the Virgin; and his deliverance by an angel. On the pilasters the writer finds some Old Testament subjects, and, in the four single figures, Isaiah, Joseph, S. Peter, and S. Benedict (or Martin). He relates this sculpture to that of Moissac and Beaulieu.—E. BABELON, *A Roman sarcophagus found at Antioch* (pls. 28, 29). It was found at Antioch by Capt. Marmier, and, though it appears to belong to the II century of our era, preserves, in both technique and subject, reminiscences of earlier Oriental art.—L. COURAJOD, *Jacques Morel, a Burgundian sculptor of the XV century* (pl. 30 and 2 figs.).

The kings and nobles of France considered the erection of a monument for themselves, during their lifetime, one of their most important acts: the writer sketches the development of these monuments from the XIII to the XVI century, especially in Burgundy. The Burgundian type of Dijon was followed in a great part of France. In 1448, Charles, duc de Bourbon, charged Jacques Morel of Montpellier to erect a monument for him and his wife Agnes de Bourgogne: "it is absolutely a chef-d'œuvre . . . and the most perfected type of Burgundian sculptural art." The figures are broad and noble, and the execution finished, without minuteness (pl. 30). By Jacques Morel was also the mausoleum of René of Anjou, which he left unfinished at his death in 1459.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-ware found in Gaul* (contin.). (8 figs.). Continuation of the description of the treasure of Montcornet.

Nos. 9-10.—E. POTTIER, *Lekythoi with white and with bistre background at the Cabinet des Médailles* (pls. 31, 32). A supplement to the author's *Étude sur les lécythes blancs attiques à représentations funéraires*, published in 1883: it contains a catalogue of the vases in the *Cabinet des Médailles*. That illustrated on pl. 31, representing the meeting of a man and woman of middle age (quite unusual) at a tomb, is of considerable artistic excellence.—A. ODOBESCO, *Silver cup of the goddess Nana-Anat* (pl. 33). A cup with a female figure seated on a peculiar animal, in the centre, and, around her, eight figures adoring two symbols of Ormuzd. In this paper the writer seeks to identify the animal as a camelopard or giraffe, which would symbolize the active and passive principles combined in the goddess Anaitis, seated on his back.—L. DE LAIGUE, *Funerary Genius: a marble discovered in Rome* (pl. 34). A beautiful fragment belonging to the early Empire, found in the gardens of Sallust.—G. DURAND, *A cross from the Abbey of the Paraclete, preserved at the cathedral of Amiens* (pl. 35). It is a work of the XIII century of remarkable beauty for its filigree work, its nielli, and its medallions.—CH. DE LINAS, *The diptych of St. Nicaise in the treasury of the cathedral of Tournai* (pl. 36 and 19 figs.). On the obverse, is (1) Christ in a *vesica piscis*, (2) the Lamb in a circle supported by two angels, (3) the Crucifixion: on the reverse, St. Nicaise with two acolytes. It is a poor and inartistic production of the beginning of the XI century.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-ware found in Gaul* (pl. 37). (contin. and end).

Nos. 11-12.—E. LE BLANT, *Introduction to the study of the Christian sarcophagi of Gaul* (pls. 38-41). This essay will form the introduction to the writer's great work on the sarcophagi of Gaul, which is soon to be

issued. Some years ago, M. le Blant published an important volume on the early-Christian sarcophagi of Arles: the present study he devotes to those of the rest of Gaul. The questions discussed in this introduction are: the use of old Christian and even pagan tombs in times of decadence; the historical reminiscences and legends attached to these rich tombs; the singular explanations often given of their bas-reliefs; their variations of type; their age; and the preservation of early types in Merovingian times.—L. COURAJOD, *A sculpture by Antonio di Giusto Betti at the Louvre* (pl. 43). This head of a youthful warrior, evidently by an Italian master of the xv cent., is satisfactorily proved by the writer to be the work of Antonio di Giusto Betti (b. 1479—d. 1519), who worked at the castle of Gaillon where this bust in alto-relievo was executed (cf. head of Apostle on tomb of Louis XII at St. Denis).—L. COURAJOD, *Some bronze sculptures by Filarete* (first article) (pl. 44). This small reproduction in bronze of the well-known statue of Marcus Aurelius, in the Royal collection at Dresden, is of singular interest. In the first place, it has a long inscription showing it to be by Filarete and to date from 1465, and will lead to the identification of a number of similar works as by the same artist; in the second place, it shows that *painted enamels*, the invention of which has always been attributed to the French school of Limoges, were already executed in Italy in 1465.—E. MÜNTZ, *Inedited frescos of the Papal palace at Avignon and the Certosa at Villeneuve* (first article). A review of some of the works of art executed under the pontificate of Clement VI. The frescos of the two chapels (of S. Jean Baptiste and S. Martial) in the tower of Saint John seem to have been commenced in 1343. The painted glass windows were executed in 1345–6.—A. CHABOUILLET, *Study on some cameos of the Cabinet des Médailles* (pl. 42). 1. This paper illustrates a cameo attributed to Seleukos I, Nikator, the finest among those donated in 1862 by the duc de Luynes. It is hardly possible to decide whether this is the head of a god, a hero, or a king, but it was executed, in all probability, at Alexandria in the Ptolemaic period.—P. MONCEAUX, *Excavations and archaeological researches at the Sanctuary of the Isthmian games* (end). An account (1) of the ruins of a very ancient city, (2) of the *diolkos*, and (3) of the necropolis of Korinth. The plan of this ancient city, which the writer identifies with Ephyra, can still be ascertained with accuracy: the city was situated on a hill, and was cut entirely out of the rock,—streets, foundations, house-walls, furniture. The supremacy of the Isthmus seems to have passed from Ephyra to Korinth at the time of the Dorian conquest. The necropolis of the latter extends over the entire plain around the city.

JOURNAL OF HELLENIC STUDIES. Vol. VI. No. 1. April, 1885.—E. A. GARDNER, *A Statuette representing a Boy with a Goose* (pl. A and fig. 51). An autotype reproduces a silver statuette, in the British Museum, which belongs to a numerous class representing a boy, in various attitudes, holding or struggling with a goose; the original conception of which was referred by Jahn in 1848 to a work of Boethos (whose probable date is the beg. of Hellenistic period) mentioned by Pliny (xxxiv. 84). This publication establishes Jahn's conjecture on firmer ground, by giving a fixed date for the existence of one specimen of the type, inasmuch as it was found near Alexandria together with coins which prove that it was buried in the early years of Ptolemy Euergetes, or about 240 B. C. Mr. G. enumerates 52 examples of this *genre* subject and classifies them under 5 types.—G. B. BROWN, *Sepulchral Relief from Attica at Winton Castle*. Plate B figures a pretty stele, crowned by an anthemion-ornament, and bearing the standing figure of a maiden gazing at a small image in her right hand. The architrave above her head is inscribed, *Aristomache*.—JANE E. HARRISON, *Odysseus and the Sirens—Dionysiac Boat-Races—A Kylix by Nikosthenes* (XLIX, plate of the kylix in colors). The kylix belongs to the black-figured class, and depicts on each side two galleys sailing nearly neck and neck, and near each handle a Siren. This is maintained to be the type from which in the red-figured class the myth of Odysseus and the Sirens is pictorially developed, the artist employing the forms and decorations of a purely *genre* conception, for the purpose of enshrining the myth. The earlier type, as on this kylix of Nikosthenes, portrays a boat-race, and a boat-race, too, as in general where galleys are found on black-figured vases, in honor of Dionysos. Even the eyes so frequent on this class of vases should stand symbolically for Dionysiac boat-races. For the prevalence of boat-races among the Greeks, appeal is made to Prof. Gardner's two articles on the subject in vol. II. of the *Journal of Hellenic Studies*: [where, however, no proof is produced of their existence at as early a period as the black-figured vases. But such proof does exist. The speaker in the twenty-first Oration of Lysias (§5), while enumerating his services to the state, mentions his winning a victory with his trireme at Sunion in a contest on which he spent 15 minae; and it is to this festival, a *pentaeteris*, with its naval contest, that Herodotos is believed to refer (vi. 87), when he speaks of the capture of the *theoris* by the Aiginetans, towards the beginning of the fifth century B. C. A. C. M.].—A. MICHAELIS, *Ancient Marbles in Great Britain. Supplement II.* (pls. C. LVI, LVII: 2 figs.). A small plate figures the Attic bull, once the property of Cockerell, and two large plates are devoted to the best reproduction now possible of the famous Korinthian Puteal which Dodwell describes with so much fervor in his

Classical Tour (II. pp. 200–202). These sculptures were taken first to Zante, and thence to London, where they remained for a long time in the possession of Lord Guilford; but they have since disappeared, and one object of the present publication is the hope of exciting an interest in them which may lead to their discovery.—F. IMHOOF-BLUMER and P. GARDNER, *Numismatic Commentary on Pausanias: Megarica, Corinthiaca* (pls. I–LV). This article, accompanied by six large plates of coins, is the most important and valuable contribution to this volume. It undertakes to identify the objects of art and worship mentioned by Pausanias in Megaris, Korinthia, Sikyon, Phlious, Kleonai, Argolis, etc., so far as possible by the study of coins. [The success which has crowned their efforts in so many cases shows what a fruitful field lies here for the illustration of that author. It was a happy thought that inspired both these numismatists at once and independently to enter upon this study, and it is to be hoped that they will pursue the subject until the whole of Pausanias is treated in this way. We may also express the hope that some one as competent will soon perform the much needed task of placing in the hands of the archæologist an edition of Pausanias which will be a proper representative of the knowledge of to-day. A. C. M.].—L. R. FARNELL, *The Pergamene Frieze* (concluded from vol. iv). A painstaking study of the Frieze as known up to the present time, and one which should be read before the sculptures themselves or complete photographs.—E. A. GARDNER, *Inscriptions copied by Cockerell in Greece*. At one of his lectures Mr. Newton asked his auditors to let him see any MS. collection of inscriptions they knew of in private possession, and soon received two volumes here treated of, which are copies. The originals have been lost, but this copy is a very careful one, and corrects many things in the *Corpus*, besides furnishing about 50 inscriptions still unpublished, the entire collection comprising 240, the first 60 of which are treated in this article. None of those that are unpublished appear of special importance.—L. CAMPBELL, *The Aeschylean treatment of Myth and Legend*. Professor Campbell here, regarding Aischylos as the patriot and the Eleusinian devotee, seeks to establish the intention of the poet in the *Eumenides* and *Prometheus*. Most great poetry, idealizing and delighting in contrast, has found its ideal in the distant past or future, and is visionary, reactionary, or pessimistic. Aischylos, however, like Spenser, found his ideal realized in the present, and delighted to contrast it with a time when the world had not yet been reduced to order, but a primeval chaos prevailed in which the elemental passions clashed and raved, and even the Furies might be convicted of passing the bound, and Zeus had not yet learned justice.—J. B. BURY, *Notes on* (1) *the Trilogy*, (2) *Certain Formal Artifices of Aeschylus*. Tragedy took the form of the Trilogy in

obedience to the law that was enunciated by Aristotle in his *Poetics*, that a work of art must be a whole, with a beginning, a middle, and an end; as the plastic group should have a centre and two symmetric sides, likewise in the Oresteian and Promethean trilogies are inculcated *ἔργα*, *πάθος*, and *μᾶθος*. The formal artifices of the poet are especially his indication of responsions of thought by responsions of phrase.—C. SMITH, *Early Paintings of Asia Minor* (4 figs.). The characteristics of the rare examples of undoubted vase-paintings of the early period from Asia Minor are here described, and the writer seeks to show that an amphora from Rhodos belongs to this school which seems to have existed in the vicinity of Klazomenai.—P. GARDNER, *Amphora-handles from Antiparos*. Of seven amphora-handles brought from that island by Mr. Bent not one can be assigned with certainty to either of the three great centres of this manufacture, Rhodos, Knidos, or Thasos.—J. T. BENT, *On the Gold and Silver Mines of Siphnos*. These mines, mentioned by Herodotos and other ancient writers as extremely rich, were explored by Mr. Bent in two places, at the N. E. and N. W. parts of the island. They form huge caves with labyrinthine windings, and in the vicinity of one on the east side, close to the sea, are hollows, supposed to have been used for smelting, and similar ones may be seen under water at a distance from the shore, showing that there has been a subsidence of the land since they were in use, perhaps referred to by Pausanias (x. 11, 2).—W. WROTH, *A Torso of Hadrian in the British Museum*. This Torso from Kyrene is identified by comparison with another from Krete now in the museum at Constantinople, published with a photograph in the *Gazette Archéologique* for 1880. Mr. Wroth calls attention to the close connection existing between Krete and Kyrene, even as early as the iv century B. C., when the Kretans used Kyrenaic coins as *flans* on which to restrike Kretan types.—W. M. FLINDERS PETRIE, *The Discovery of Naukratis*. This is a short report of the first year's work on this site, which is about half a mile long. At the north end of the town stood the temenos and temple of Apollon, as proved by numerous bowls with dedicatory inscriptions, the first temple having been destroyed probably during the Persian invasion. South of this lay the *agora*, or possibly the *palaistra*, a large area without ruins, bounded by walls on three sides. Next followed the town with narrow streets. East of the *agora* was the potters' quarter, south of these the iron-smelters, and to the west the scarab factory where glazed pottery scarabs were made for export, as shown by the hieroglyphics being all blundered. Only the names of Psamtik I. and II. appear on them. The temple of Aphrodite was in the south-western part of the town. In the area of the town, quantities of pottery of archaic types, from the so-called Phœnician-Greek to the ordinary Greek pottery, have been

found. A large enclosure 600 ft. square, to the S. of the town, appears to have been a large temenos with treasury and storehouses of brick, in which Ptolemy II. erected a large stone building. A. C. MERRIAM.

REVUE ARCHÉOLOGIQUE. 1885, II. **Sept.-Oct.**—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (cont.). XIII. *Seal-ring of Aurea* (1 fig.). A bronze ring with monogram deciphered as AVREA. Mention is made of an abbeys of this name at Paris in the year 666 A. D., and of another at Amiens about 789 A. D. XIV and XV. *Seal-rings of Melle* (Deux-Sèvres) (2 figs.). Two bronze rings found near Melle in 1883. The monogram of one is deciphered as + BENIGNVS, a name common in the Gallo-Frank period, and borne by at least fifteen ecclesiastics of rank between the II and VIII centuries.—P. BATIFFOL, *Canones Nicaeni pseudepigraphi*. The text of a hitherto inedited XIV century MS. from the library of San Marco (Marcianus, 498), containing a modified version of the Nicene Creed with anathemas against the faith of Sabellios, Photinos, those who do not acknowledge the resurrection of the flesh, and against all heresies contrary to the Nicene symbol, and especially against the "atheistic" faith of the Arians. Then follow a series of moral and religious precepts, in general of a negative and ascetic character.—ED. DROUIN, *Coins with inscriptions in Pehlvi and Pehlvi-Arabic* (cont.) (pl. XXIII). A description of Indo-Pehlvi coins, of which there are several varieties from Khorâssân, Multân and Zaboulistân. A large number of coins in imitation of the Sassanid type, with fire-altar and Buddhist emblems and pseudo-Pehlvi inscriptions, are found in the valleys of the Kâboul and the upper Indus.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel* (cont. and end) (1 fig.). The association of the thunderbolt with the wheel in figured monuments is explained from early and wide-spread beliefs connecting the thunderbolt with the sun. The Gallic Sun-god was recognized by the Romans as Jupiter, not merely from his character of the thunderer, but as ruler of the heavens. Instances are cited of many Gallic surnames of Jupiter, and additional evidence from texts and figured monuments to support the thesis, that the Gallic god of the wheel was the Sun-god identified by the Romans with Jupiter.—DR. RENÉ BRIAU, *Introduction of Medicine into Latium and Rome* (cont. and end). Practice of medicine was introduced into Rome not by Greeks but by the Etruscans. The religious rites of the haruspices led to a knowledge of general anatomy. Many anatomical and pathological terms of early Latin origin still remain in use. Etruscan medical practice is referred to implicitly by Dion. Halik. *Antiq. Rom.* I. c. LXX; Livy, *Hist.* I. c. XLI; Valerius Max. II. c. IV.—ANDRÉ LEVAL, *Supposed letter of Mohammed IV to Leopold I, Emperor of Germany, and*

his reply. Two Greek manuscript letters, found in the archives of the monastery of St. Louis at Constantinople, are here edited in the Greek and translated with annotations.—CHARLES NORMAND, *Ancient metallic architecture, or the role of metal in ancient constructions*. A résumé of the state of our knowledge on this subject, and an appeal for further information.—DIEULAFOY, *Mission to Susiana: Note of the discovery of 7 new inscriptions on the tomb of Darius* (pl. xxiv). The long inscription on the tomb of Darius at Naksh-i-Rustam has been photographed by MM. Babin and Houssaye, and seven new smaller inscriptions were found beneath a covering of stucco, the first instance of engraved cuneiform characters retaining traces of color. A photographic reproduction of an Elamite bas-relief at Mal-Amir is presented.—H. GAIDOZ, *The art of the Gallic Empire* (pl. xxv). Description of a Gallic *situla* found in an Etruscan tomb on the Arnoaldi estate at Bologna. The description is based on the publication of Prof. Brizio, *Sulla nuova situla di bronzo figurata trovata in Bologna*. Modena, 1884.

Nov.-Dec.—E. REVILLOUT, *A farm-lease of the time of Amasis, and the condition of property at this period* (pl. xxvi). The institution of private property in land, which existed during the Ancient Empire, was overthrown by Rameses II. Land now belonged to the king, the priests and the newly established military caste. This distribution of property was modified, not destroyed, by the code of Bocchoris: its influence is seen in the farm-lease of the time of Amasis, and is felt even to the present day.—DR. VERCOUTRE, *Sacerdotal practice of medicine in Greek Antiquity*. An attempt to prove that the priests of Asklepios were not mere charlatans, but were masters of hygiene, and gave many prescriptions of a rational and scientific character.—J. MÉNANT, *Intaglios of Asia Minor* (22 figs.). In the light of the rock-sculptures of Asia Minor, several seals and cylinders are described and classed as Hittite. Care must be taken to distinguish these Hittites of Asia Minor from the Biblical Hittites, the descendants of Heth.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel: Post-scriptum*.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (cont.) (3 figs.). XVI. A silver fibula, which served as a seal, with monogram deciphered as + Sl(gillum) or Sl(gnum) SISTO (for SIXTO).—P. CHARLES ROBERT, *Alternate dispersion and centralization in the coinage of money in Gaul, from the Gallic to the Carolingian period*. During the Gallic period, money was coined at many places in Gaul, first according to Greek and then to Roman models: under Roman rule, we find the centres of coinage reduced to three: in the Merovingian period, many centres and great variety of coins: under Charlemagne, again centralization.—SALOMON REINACH, *Chronique of the East* (9 figs.). A very comprehensive summary of the work of Mr. Ohne-

falsch-Richter in Kypros since 1880, at Kition-Larnaka, Salamis, Soli, Kourion-Episkopi, Chytroi-Voni, Achna, Marie, Nikosia, Idalion-Dali, Amathous, Marion and Alambra.—PAUL TANNERY, The ΟΥΓΚΙΑΞ-ΜΟΞ ΥΔΑΤΟΞ. The text, translation, explanation and critical notes on a fragment of Hero of Alexandria, containing information on the Greek method of calculating the volume of water-pipes.

1886, I. **Jan.**—CLERMONT-GANNEAU, *A Phœnician inscription from Tyre* (pl. I). This Phœnician inscription is of especial interest as being the first found at Tyre. It was discovered by M. Löytved, and was, together with a part of the monument on which it was engraved, bought by the Louvre. Only the left portion remains, and even that is in an unsatisfactory condition. It commemorates an important work in which the *suffetes* (magistrates) of Tyre took part: perhaps the construction of a reservoir. The writer attributes the inscription to the Greek Ptolemaic period after the autonomous constitution given in 274 to the people of Tyre by Ptolemy Philadelphos.—L. COURAJOD, *The bronze Diana of the Castle of Fontainebleau* (pl. II). The bronze Diana of Marly, executed in 1684 by the Keller brothers for Louis XIV, entered the Louvre in 1794, and was mistaken for the Diana of Fontainebleau which had been executed for Henry IV in 1602 by Barthélemy Prieur, and all traces of which had been lost after 1801. M. Courajod re-establishes the identity of the two, both of which are copies of the marble Diana of the *Salle des Antiques*.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (cont.). XVII. Bronze ring of Mesnil-Bruntel (Somme) with monogram SI(gnum) or SI(gillum) FELICIE, found August 21, 1885. Though we have no example of the name Felicia, that of Felicius is quite frequent.—DR. VERCOUTRE, *Sacerdotal practice of medicine in Greek Antiquity* (cont.). An answer to the objection that a great number of the remedies prescribed by Asklepios are evidently absurd.—PAUL TANNERY, *The astronomical cubit and the ancient divisions of the circle*. He contests the entire dependence of the Greeks on Babylonian astronomy. The writer's hypotheses are: (1) that this unit, 1/180 of the circumference, preceded among the Greeks the division of the circle into 360°; (2) that the division into 360°, applied to the circle in general, is really due to Hipparchos, and coincides with his invention of trigonometry; (3) that the Chaldæans had this division of 360 only for the zodiac, and employed other analogous but different divisions at the same time.

ALLAN MARQUAND.